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forthcoming third series of Herr Pauer's interesting collection. Next to the research and labour bestowed by the editor, we must commend the correctness and beauty of the engraving and printing which are such as, in combination with the intrinsic value of the work, to render it worthy of the binder's preserving process and a permanent library position.

J. S. Bach's Chaconna, für Pianoforte, von E. PAUER. Leipzig: Bartholf Senff.

WE have here a worthy pendant to the preceding work, in an elaborate transcription of the Chaconne from Bach's fourth Sonata for violin solo. This piece, originally composed without any accompaniment, and frequently so performed by Herr Joachim in that shape, as also with the pianoforte part so skilfully added by Mendelssohn—is now made the basis of a free transcription addressed to the pianist alone. Herr Pauer has closely followed the original of Bach, which is printed in a third line over the pianoforte part. The grand and sublime harmonies suggested by the violin part, but scarcely realisable by that instrument unsupported, are developed in all their significance and majesty by transference to the keys of a modern "Concert-grand." In his paraphrases of some special violin passages, such as *arpeggi*, which are not literally transferable to a keyed instrument, in the filling up with modern forms of mechanism the grand outline of the original, and the effect of continuity gained by carrying the same figure, under a different aspect, through following variations; Herr Pauer has successfully achieved a most difficult undertaking, and has produced a piece that will interest and charm by the solid grandeur and beauty of its subject, and the variety and ingenuity of its added surroundings.

Arrangements from the Scores of the Great Masters. For the Organ. By W. T. BEST.

No branch of the musician's art has been so recently and so largely developed in England as organ playing. In all mere musical respects—beauty, grandeur, and variety of tone, the instrument itself has not advanced beyond, indeed has scarcely sustained, the excellence reached by the great German builders of a century and a-half since. Those who have heard the organs of Silbermann, such for instance as that in the Catholic Church of Dresden, will scarcely hesitate to admit the supremacy of their combined brightness and liquid sweetness, and the almost human quality of tone in the softer stops. These high merits are scarcely to be paralleled even in the instruments of that excellent living French artist, M. Cavallé-Col, or those of our best English builders. To this superiority of the organs of Germany must likewise be added their early application of those important accessories—the pedals,—which have for more than two centuries been there held as indispensable almost as the claviers for the fingers of the performer. The construction of the German pedals, hinged towards the heel of the performer, admits of a facility and rapidity of execution that confer the advantage of a third hand,—while the clumsy imitation adopted later by the French organ builders—now almost obsolete, and known as French pedals, being short projecting levers hinged towards the point of the performer's foot—allowed only of an occasional holding note, and scarcely admitted of any passage playing. These were the pedals first adopted in this country, and only superseded by the German pedals some half century or so since. It is not a little remarkable that Handel, a cotemporary of Bach, and belonging to the same period and locality, in which the grandest style of organ playing reached its highest development, should without protest have submitted to the inferiority of the English organs, in size and compass, and especially in the absence of pedals, to the use of which he must have been accustomed, having been a pupil of Zachau, of Halle, a celebrated organist in the best German school. So it was, however, and Handel's performances on the organ (like his published concertos for that instrument), seem generally to have partaken more of the character of harpsichord

music than of that elevation and special application that distinguished Bach's organ playing and characterise his works for that instrument. Doubtless, however, Handel had chiefly in view the pleasing his public by a lighter style, in strong contrast to the solemnity of his oratorios, with which his organ performances were usually associated. It was not until after the commencement of the present century that organ playing in England began to assume that character which had long distinguished it in Germany. The late Samuel Wesley and Thomas Adams, who flourished in the early part of this century, were the earliest pioneers in this school; but even those great artists at times interspersed their admirable improvisations by episodes in the light *ad captandum* style of the English organists of the previous century. In the extemporaneous performances of both these artists it was no uncommon thing to hear an admirable movement in the *alla Capella* style, or a fugue treated with masterly clearness and skill, alternated with trillings and secular prettiness quite out of keeping with such associations. To the late Samuel Wesley belongs the merit of having first made extensively known here the forty-eight preludes and fugues of Bach (*Das Wohltemperirte Clavier*) by publication and performance. It was, however, only with the later knowledge of the great organ works of Bach that the special use of the pedals independently of the hands, obtained here; one of the earliest artists to introduce this important feature of the best school of organ playing being the present Dr. Samuel Sebastian Wesley, whose skilful performance of the grand organ works of Bach, with the pedal part written in a third line as independent of the claviers as though it were for a third hand—and whose admirable improvisations on his instrument, gave a great impetus to organ playing in England; an impetus which largely helped to produce the many skilful performers whose names are now too numerous for mention. Among these, Mr. Best, organist of St. George's Hall, Liverpool, has long been eminent for his powers as a performer whose command of finger-board and pedals is alike unbounded. This gentleman has for some time past been contributing most valuable additions to the library of organ music by a series of arrangements, the latest numbers of which are referred to above. These excellent transcriptions are drawn partly from sacred and partly from secular sources; including some orchestral pieces, to which Mr. Best contrives to give much of their original effect by his skilful and carefully indicated combinations and changes of the various stops of the instrument. The pieces are arranged, as all organ music should be, in three lines, the pedal line being *obbligato*, and independent of the hands. Only by such means can the true effect of organ playing, and the comprehensive adaptation of a score, be obtained. The sacred pieces contained in the numbers referred to are a magnificent chorus from one of Bach's church cantatas, Mendelssohn's overture to *Athalie*, and motett, "Hear my prayer;" the secular pieces being Handel's overture to *Porus*, the Allegretto from Beethoven's Seventh Symphony; a portion of Mozart's Divertimento for wind instruments; a Gavotte and Rondo by Bach, and Spohr's overture to *Jessonda*—all admirably arranged and forming valuable and welcome additions to the organist's repertoire.

The Modern Organist. A Collection of Pieces in all styles. By LEFEBURE-WELY. No. 1, 2, 3, 4.

The Church Organist. A Collection of Organ Pieces for use during Divine Service. By CHARLES COLLIN. Book 1.

WE have here a series of original compositions by two of the most skilful French organists of the day—M. Lefebure-Wely, formerly organist of the Madeleine, now of St. Sulpice, Paris; and M. Collin, of St. Brieuc. The compositions of both these organists have that special character which has always distinguished French organ music from that of Germany. A vein of melody, frequently graceful and elegant, although sometimes ultra-